

# THE CADENCE

"The Last Thing In Music"

Teacher Placement Number  
April, 1941

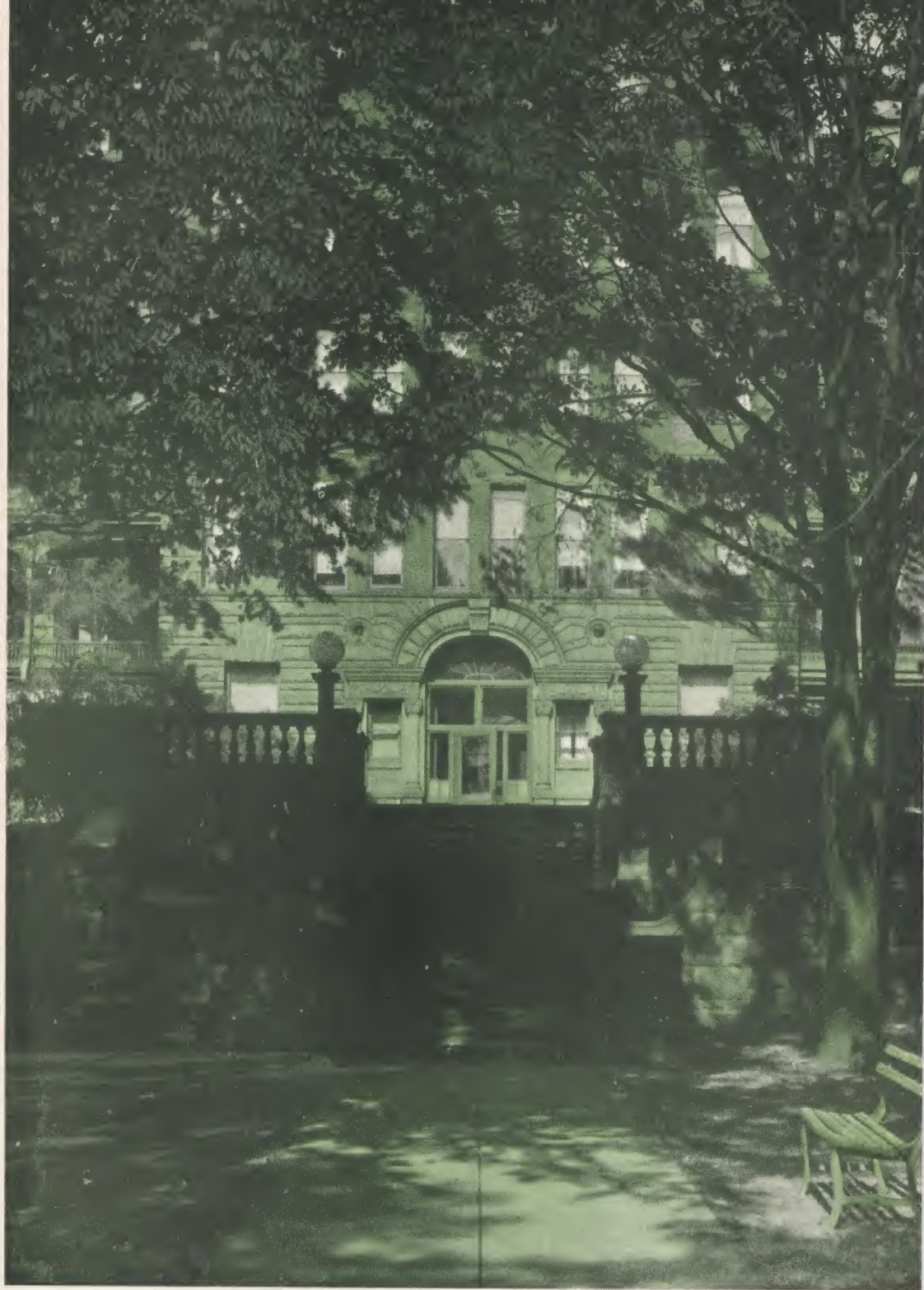
Music Education Department  
State Teachers College  
Mansfield, Pennsylvania



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THE ENTRANCE





ALUMNI HALL



# THE CADENCE

(THE LAST THING IN MUSIC)

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## Editorial

### MUSIC AND NATIONAL DEFENSE

Music, in some form or other, is one of the leading factors in our National Defense program today. National Defense, in my mind, is not to be measured wholly by the number of guns, tanks, airplanes, and trained men, although these are all essential; but also by the mental attitudes which we find among men in army camps, the people at home, and those in factories and schools, who are the backbone of any nation. When we think of national unity and spirit doesn't a picture flash to our mind of the people of a nation all striving to cooperate, to the best of their ability, so that one common ideal may be preserved?

Can a person witness any greater thrill than being present in a gathering of people, when everyone comes to his feet to join in the singing of the national anthem? The man who spends his day working, in either the factory or at some other type of work, looks forward to relaxation. Something to help him settle his mind and give him a little of the other side of life. Is there any greater relaxation than some form of music, which is available by the mere turning of the radio dial? The housewife naturally turns to music as something to keep her spirits awake. Thousands visit our ever increasing number of concert halls to hear the finest of music performed by the greatest artists, while students interest themselves in vocal and instrumental instruction, as well as the appreciation of all forms of music. The men located in our army camps are turning to music as a form of entertainment and relaxation.

Music, therefore, seems to me to be one of the greatest factors in National Defense. This year's graduating class are all looking forward to fitting themselves somewhere in this giant cog of music. Many will be called to the colors, while others will secure teaching positions. However, it makes no difference where we may find ourselves we are all anxious to do our little part in the preservation of those ideals under which we have had the privilege of living.



DR. LESTER K. ADE, President



## A Century of School Music

Dr. Lester K. Ade, President, Mansfield State Teachers College

Public school music in Pennsylvania is nearing the century mark, for it was as early as 1844 that this fine art was introduced in the schools of our Commonwealth. Beginning in the New England States, the movement soon spread to other states, and by the turn of the Century its educational, cultural, and social value was receiving wide recognition.

The early normal schools of Pennsylvania played a prominent role in advancing a state-wide music program in the schools. All of these schools as they were established made music a curriculum requirement. The earliest of these, Millersville, instituted a music course in 1859. Mansfield's music course dates back to 1901, followed by Indiana and West Chester. The result of these offerings by the normal schools was that graduates from these institutions brought some knowledge and enthusiasm of music to their teaching positions.

The sweep of the movement in the course of less than a century may be appreciated from a few salient features of music education today. All of the elementary teachers, and many of the secondary, are certified to teach music in their respective classrooms. Approximately 2000 directors, supervisors, and full-time music teachers are engaged in public school music in Pennsylvania. Approximately 1500 orchestras and more than 1000 bands are contributing to the program, and a majority of the districts have organized choral groups. In addition, many schools participate in radio broadcasts, state-wide and regional music contests, and take part in county and inter-county music festivals throughout the Commonwealth.

This vigorous development has led to a deep-rooted understanding of the value of music. The public realizes that it is a great national need in a community, industrial, religious, and educational life. Music fosters harmony and cooperation, lightens labor and speeds play, cultivates the finer feelings, and refines and uplifts the nature of man.



BERNARD MANDELKERN



## Our Duty to the Gifted Individual

Bernard Mandelkern

Ordinarily a society should have no doubts as to what it wishes to teach its future citizens. In a totalitarian state, where such a problem is very easy to solve, the mere issuance of a decree is sufficient for all schools, teachers, and students to "goose step" along according to the wishes of the dictator or the party. In a democracy, however, where the support and control of education is usually in the hands of the local community, rather than those of a central authority, many divergent opinions are held regarding what shall be taught, how it shall be taught, and who shall teach it.

On one principle we are all agreed: education, in accordance with our philosophy, must be democratic. At the same time, we are in agreement that intelligence is *not* democratic. In many cases, the concept of democratic education has degenerated into a system of giving the same kind and amount of schooling to everybody. Rather, in my opinion, democratic education should consist of providing equal educational opportunities for all; but the type of education should depend on the ability of the student to profit from such an education, and the amount should be governed by the student's ability and capacity likewise.

Throughout the ages, from Plato down to present-day leaders in educational thought, it has been advocated that the superior student, the talented student must be discovered and provided for. While in theory this has always been accepted, in actual practice our schools have been far too occupied with the duller students to allow time for the discovery and care of the gifted ones. The realization, especially since 1890, that the secondary school has to provide for a heterogeneous group, with an ever-increasing spread in the range of intellectual capacity, has brought about a very decided tendency to level down standards and pursue a policy of soft pedagogy. The victims of this leveling-down process have been and are the gifted children. The neglect of the superior student has constituted not only a crime against that gifted individual, but also a crime against society; for we all know that practically all of the great advances and contributions in the history of civilization

are due to individuals of superior mentality. In the near future we shall realize in practice the stupidity of lumping together the potential Einsteins and the "dull normals".

Throughout the country, in thousands of schools, "opportunity rooms" are maintained for the students with a low I. Q. Is it not possible to have similar provisions for the superior students? For the gifted child intimate contact in special classes with other gifted children is at once the greatest stimulus and the best incentive to excellence of accomplishment.

We admit that such provision is not always possible in small and financially poor systems. In such systems the procedure usually has been to accelerate the gifted student. We do not feel today that such a solution is at all beneficial either to the student or to society. From the gifted person we should expect quality and not merely quantity.

Rather, in these systems, there should be offered to the gifted students an enriched program. They should not be given *more* work, but *more difficult* and *more thorough* work. Their superior mentality should not be dissipated in a speed test, as is being done in school systems which advocate acceleration. Superior talents demand superior accomplishments.

What role should a program of music education play in the development of the gifted individual? While it is the duty of the music department to discover the particularly musically talented student and to do everything within its means to encourage and develop his talent, let us not consider that particular phase, but rather strive to discuss music as an enrichment in the life of the generally gifted student.

The primary and controlling aim of a program of music education in the school is to promote musical amateurism. In such a program, notational problems or technical mastery will not be stressed. Fundamentally, music is a tonal art; but, for reasons too numerous to mention, this principle has been forgotten in bringing it into the schools. Instead of treating it as an art, it is taught as another form of mathematics, history, or geography. In many schools, Dr. Eliot's encomium that music "is the greatest mind trainer" has been adopted and adhered to. We don't need another "mind trainer" in the school—least of all for the gifted student.



Music as an art has a greater mission and function in the lives of people. For the student in the school, it must be an emotional stabilizer in a curriculum already intellectual.

To study music does not necessarily mean to study the performance on some instrument. In general, it is possible to do three kinds of things with music: one can compose or create music; one can perform or recreate it; one can listen to it. In a certain sense, the last is also re-creation. It stands to reason that since few perform and still fewer compose, the school must stress the *appreciation* of music through listening for the great body of students.

We have mentioned previously that music has great possibility as an avocation, as an integrating force in a diverse and confusing curriculum, and as an enrichment in the life of the generally gifted individual. These factors and many others are so interrelated that it is needless to discuss each individually. We cannot deny that in all his studies, from first to last-year English, from history to foreign languages, the student's learning would be greatly enhanced and enriched if music were used as a medium of correlation. Would he not understand and feel more the beauty of Shakespeare's "Midsummer Night's Dream" if he were familiar with Mendelssohn's music for that play? Would he not appreciate better the forces at work and the emotions let loose during the Napoleonic period if he were acquainted with Schumann's "Two Grenadiers" or "Overture 1812" by Tchaikowsky? In studying the history, the geography, or the language of a foreign country, would not the folk music of such a country give the student a much keener insight into the nature, the moves, the feeling, and the thoughts of its people? Such an integrated study would lead the student to a greater realization that all the people have a great common heritage; that men feel more alike than they do unlike each other; that geographical boundary lines do not really separate the human race.

It is our gifted students who have the greatest chance of being our future leaders. It is they who in the next generation will be the legislators, the scientists, the inventors, the doctors, the men of letters, the school superintendents, the teachers. Whether or not humanity will benefit from them in the future depends to a large extent on the kind of education society gives them now,

## The Band and Orchestra As Subjects in the School Curriculum

James W. Dunlop, Supervisor of Music, Emporium High School, Emporium, Pa., and President of P. S. M. A.

A problem confronting many of the teachers of instrumental music in our public schools is that of having the band and orchestra, functioning during school hours, as recognized and accredited subjects in the curriculum. Despite the dynamic influence of music value so far as behavior, personality, and character are concerned, and despite the present-day trend of education toward more doing, experiencing, and drawing out of talents and latent abilities, this problem still exists in some form or other. The recognition that the broad-minded school administrators have given to this form of music in the past two decades is encouraging, but there is ample room for further progressive measures.

When orchestras were first introduced into the schools about 1900, the administrators were glad to give them a place in extra-curricular activities. There were no precedents either in Europe or America for the recognition of instrumental music as a full-fledged school subject. Furthermore, at that time the administrators could see no educational value in ensemble playing. The change in attitude began in 1915. Schools in Oakland, California; Richmond, Indiana; and Rochester, New York, were among the first to introduce instrumental music as a part of the school curriculum.

The next important step was the appearance of the National High School Orchestra at the meetings of the Department of Superintendence of the National Educational Association in Dallas, Texas, in March 1927. Eleven concerts were given by this orchestra composed of 268 high school students from 39 states. For the first time in the history of the Department of Superintendence, music was given a prominent place at all of the general sessions, and one of its discussion groups was devoted entirely to music. The value of music was brought home to the 4,000 superintendents when, on one program, the National High School Orchestra played works of Mendelssohn, Beethoven, Schumann, Handel, Tschai-kowsky, and Rimsky-Korsakav; when 800 boys and girls from the



upper elementary grades of the Dallas schools sang fine music; and when W. F. Webster, Superintendent of Schools in Minneapolis, delivered a spirited address entitled "Music and the Sacred Seven".

The result of the display of music at this Dallas meeting was the first public declaration by the superintendents in favor of music as a recognized school subject. The music discussion group passed a set of resolutions which can be summarized as follows:

"(1) That we favor the inclusion of music in the curriculum on an equality with the other basic subjects. We recommend that all administrative officers take steps toward a more equitable adjustment of music in the educational program, involving: time allotment; number and standard of teachers; equipment provided.

(2) That we favor an immediate extension of music study to all rural schools.

(3) That we believe an adequate program of high school music instruction should include credit, equivalent to that given to other basic subjects, for properly supervised music study carried on both in and out of school; moreover, the recognition of music by the high schools should carry with it similar recognition of its value by colleges.

(4) That, recognizing the great interest manifested at this meeting toward making music a more vital element in education, we recommend that this subject shall continue to receive the attention of the Department of Superintendence and be included in the discussion groups of its annual program."

The whole conference of the Department recorded its attitude toward music on March 4, 1927, when it passed the following resolution:

"We would record our full appreciation of the fine musical programs and art exhibits in connection with this convention. They are good evidence that we are rightly coming to regard music, art, and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects."

This action of the school superintendents in 1927 meant that music, had, at last, attained recognition as a school subject. Nothing appeared likely to obstruct further progress; but the business

depression beginning in the fall of 1929 again put music on the defensive. This new challenge was met fairly and squarely all over the country. Music educators, of course, defended their own subject, but it is surprising that so many school superintendents and principals came forward publicly to support music as a rightful school subject.

The arguments propounded against instrumental music as a definite part of the curriculum are totally ineffective and weak. Nevertheless, since many are proposed, the teacher should be prepared to defend his subject, for it is really a simple task. Some of the common arguments made against school music are as follows:

- (1) Music is an extra.
- (2) Music is an activity rather than a definite academic subject.
- (3) Music does not rate with the old fundamentals.
- (4) Music costs more than other subjects.
- (5) Music is a specific skill applicable only to a few.
- (6) Music is a current pleasure, so much busywork, rather than a preparation for the seriousness of life.
- (7) Music does not result in equipment which will aid the individual to pull his own economic load.
- (8) Music has recently been over-developed and ought to be put back in its former place.
- (9) Music is a fad or a frill, or both.
- (10) Music will be missed less than other subjects.

It is, indeed, fortunate that this problem is being attacked and solved by a majority of our progressive school administrators. Music has proved its values and, in spite of numerous obstacles, is gaining a convincing place in the school curriculum. In this connection, I trust that you will pardon a personal reference. The Emporium Schools, where I am supervisor of music, did not have instrumental music as a part of the curriculum until three years ago. Through the fine cooperation of the local Board of Education, through the gratifying civic response, and through the progressive measure of the Supervising Principal, Mr. Joseph LaSitis, instrumental music has been encouraged and won for itself recognition as a fully accredited school subject. Only where the supervisor of music has this fine spirit of cooperation is this progress possible.



To establish in the minds of the whole community the main arguments for the teaching of music in the public schools, during school hours, for school credit, and at public expense, the supervisor of music must constantly re-evaluate his subject in the light of current educational needs. Today, as never before, it is the duty of the public school to train children in the best uses of leisure time. To this end the school administrator cannot find a better tool than instrumental music to place in the hand of the growing child. It is a tool which can be used all through life.

In addition to its avocational value, instrumental music is, in my opinion, the shortest means to the desired end of all music education. That end or goal is an appreciation of fine music. One ounce of participation in making music is worth a pound of attention in listening to music. A student cannot be educated musically by being "exposed" to music; it should be a life experience with him.

If school administrators understand these wider objectives of school instrumental music, and cooperate with the school music teacher to give the subject a rightful place in the school curriculum, all their interests will be enhanced and social good will result.

## Take Your Choir to A Competition-Festival

Paul R. Zeller, Director of Vocal Music, East Aurora High School, East Aurora, N. Y.

For inspiration we look toward others who are leaders in the profession we are pursuing. Christiansen, Williamson, and Cain are names in the field of choral music which we recognize for their greatness. Recently one of them said, "It is a sad fact that some of the greatest choirs in America are not in our colleges and churches but are in our high schools. Our great leaders are realizing that if we want the best results chorally we must turn to youth."

To those of us who are directors of choirs in high schools such a remark made by a man as great as Dr. John Finley Williamson is not to be taken lightly. We have at our disposal in our schools the best of choral material. It is not a "sad fact" to us as public school music teachers that we are in a position to do wonderful things chorally with our boys and girls. It is more than sad, however, if we fail to take advantage of the opportunity at hand. What are we doing to develop this material? Whether we as directors are instrumentalists or vocalists ourselves, are we giving our boys and girls the musical experience, the THRILL that comes from an artistic performance of good choral literature? A progressive music educator cannot afford to keep his groups behind closed doors of the rehearsal room or occasionally present them to local audiences that consist principally of mothers and fathers of the members of the choir. Parents are tolerant of their children's mistakes and invariably want to show their cooperative spirit by congratulating the music teacher on his excellent performances whether they are worthy of praise or not. Unfortunately under these conditions the music teacher soon becomes satisfied with mediocre presentations and is willing to "slide along" so long as no one in the community objects.

To get away from this type of teaching the choral director may find it to his advantage (as well as that of his students) to invite a director from a neighboring school to come in and listen to his group sing. The visitor may be able to offer constructive criticisms that will be a benefit to both choir and director. However,



if this guest does nothing but give false praise to the work being done, such a procedure is a waste of time. A plan for the advancement of school music which is working out well in many of our states is the competition-festival. At such an event a competent adjudicator listens to the choir and points out to the director the weaknesses of his teaching. Many directors who enter these contests and festivals are unable to take the criticisms a judge gives them. Others stay away because they resent being told that there is room for improvement. Heaven help the boys and girls who sing in an organization that is directed by a teacher who knows all there is to know about vocal music.

A judge at a competition-festival must be reasonable. His criticisms must be fair for obvious reasons. He is chosen to adjudicate because of his unquestionable reputation as a teacher and for his knowledge of the musical activity being judged. Personal relationship with the director must not influence a judge's decision. He's ready to compliment good work as well as criticize bad, and his unfavorable criticisms are accompanied by suggestions or methods for improving the choir.

Space does not permit a full explanation of the points upon which a choir is judged. The following items for choir adjudication have been recommended by Richard W. Grant, of State College, Pennsylvania. Mr. Grant is chairman of the New York State Adjudication Committee.

### INTERPRETATION AND ARTISTIC EFFORT

Tempo

Contrast

Dynamics

Phrasing

Attack

Release

Development

Melodic line

Spirit of Song

Accompaniment

### INTONATION

Soprano

Alto

Tenor

Bass

Full Ensemble

### - ACCURACY

Intervals

Time Values

## RHYTHM

Too Steady  
Too Free  
Flow

## DICTION

Correct Pronunciation  
Purity of Vowels  
Clarity of Consonants

## TONE

Quality  
Freedom  
Blend  
Control

## APPEARANCE

Stage Deportment  
Posture

Like many other high schools in New York State, East Aurora is sending three choirs (girls', boys' and mixed) to the district-competition-festival this year. We hope all three groups will be eligible for the state finals. We also hope that favorable ratings will be received by these groups. However, we do not want "State Champions" in our school. Our competition-festivals are no longer "fields of battle" where young warriors clash with one another in an effort to bring home a plaque for the trophy case. The competitive spirit is there, we'll admit, but the desire to produce beautiful music is stronger.



DR. GEORGE A. RETAN

## College Placement Bureau

The college maintains under the direction of Dr. George A. Retan, the director of the Laboratory Schools, a placement office. This office keeps on file a complete record of each graduating senior and is rapidly accumulating a record of those graduates of the past years who are successful in the positions which they now hold. Included in the record of each individual are recommendations concerning teaching ability, scholarship in the major field, all extra curricular activities, and any special experience which the individual may have had. There is also included a reference as to character submitted by some prominent individual in the student's home town. Any school officer, or any member of a school board, may have a copy of the file of any applicant in whom they are interested. These are, however, confidential and should not be shown to the applicant.





BERTRAM W. FRANCIS  
*Director of Music Education*

## The Cadence

It is the purpose of The Cadence to introduce to the public school administrators the 1941 graduating class of the Music Education Department, Mansfield State Teachers College. The graduates listed in the following pages are candidates for the degree Bachelor of Science in Public School Music and are certified to teach other subjects, especially English and Social Studies. However, other academic fields are also chosen. Included in the curriculum as set up by the state the graduates have had four years of voice, piano, chorus and orchestral instruments; and from two to four years in band and orchestra. Graduates have taught in the laboratory schools and the high school of Mansfield. Teaching has included both vocal and instrumental work.

We endeavor to give a complete and accurate rating of each graduate about whom inquiries are made for it is our desire to serve the schools of Pennsylvania to the best of our ability.

# FRANCES H. BRECHER

Personal: Age 23, Powell, Pa.

Education: Towanda High School,  
Mansfield State Teachers College.

Major Performing Abilities: Pi-  
ano, Clarinet.

Academic Minor: English.



Professional Experience: Required  
Practice Teaching, Sunday School  
Teaching, Church Organist, Director;  
Piano Recitals, Private Teaching of  
Piano and Saxophone.

Organizations: Music Educators  
Club, Kappa Delta Pi, Art Club,  
Women's Chorus, Opera Club, Vest-  
ed Choir, Lambda Mu, Treasurer;  
Symphonic Band, Women's Council,  
Recorder; French Club, Y. W. C. A.

# FLORENCE E. BRISTER

Personal: Age 21, LeRaysville,  
Pa.

Education: LeRaysville High  
School, Mansfield State Teachers  
College.

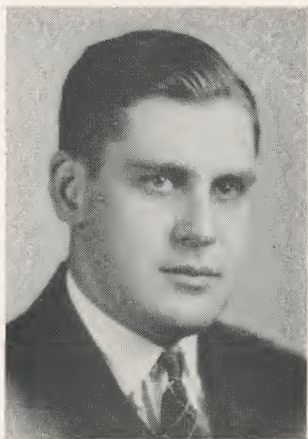
Major Performing Abilities: Pi-  
ano, 'Cello, Trombone.

Academic Minor: English.



Professional Experience: Required  
Practice Teaching, Private Teaching  
of Various Instruments, Accompa-  
nist for Soloists, Operettas, Glee  
Clubs; Choir Leader, Bible School  
Teacher, Church Organist.

Organizations: Music Educators  
Club, Secretary; Lambda Mu, Cor-  
responding Secretary; Women's Cho-  
rus, Opera Orchestra, Y. W. C. A.,  
Vested Choir, Symphonic Band,  
Symphony Orchestra, Drill Band.



## JOHN B. COLEMAN

Personal: Age 22, 152 Derby St., Johnstown, Pa.

Education: Johnstown High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Tuba.

Academic Minor: English.

Professional Experience: Required Practice Teaching, Professional Band Experience, Church Choir Soloist, Teaching of Piano During Summer.

Organizations: Music Educators Club, President; Phi Mu Alpha, Symphonic Band, Drill Band, Mixed Chorus, Vested Choir, Madrigal Group, Men's Chorus, Opera Chorus, and Mikado in the "Mikado."

## HARRY COOLEY



Personal: Age 23, Kingsley, Pa.

Education: Brooklyn High School, Mansfield State Teachers College.

Major Performing Abilities: Cornet, Voice.

Academic Major: Science.

Academic Minor: English

Professional Experience: Required Practice Teaching, Private Teaching of French Horn and Cornet, Church Choir, Professional Dance Bands, Vocal and Cornet Soloist.

Organizations: Music Educators Club, Treasurer; Phi Mu Alpha, Student Council, "M" Club, Wrestling Captain; Madrigal Singers, Vested Choir, Symphonic Band, Symphony Orchestra, Y. M. C. A. Cabinet, Gospel Team; Drill Band, Mixed Chorus, Opera Club.



## ADA De WALT

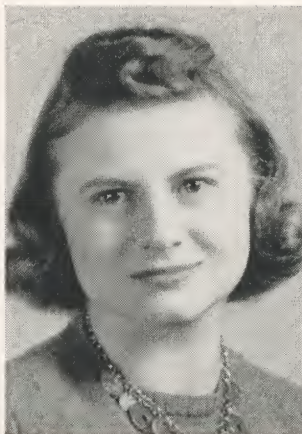
Personal: Age 22, East Canton, Ohio.

Education: East Canton High School, Ernest Williams School of Music, Mansfield State Teachers College.

Major Performing Abilities: Cornet, Piano, Voice.

Academic Minor: English.

Professional Experience: Required Practice Teaching, New York University Band, Leona Mae Smith Brass Quartette, Girls' Cornet Trio, Ernest Williams Summer Band School, Ernest Williams Band, Mansfield Summer Band School, Private Teaching of Cornet, Director of Church Choir.



Organizations: Music Educators Club, Symphonic Band, Symphony Orchestra, Mixed Chorus, Kappa Delta Pi, Lambda Mu, Carontawan Board, Y. W. C. A.

## EDWIN L. DOUGHERTY

Personal: Age 22, Lake Ariel, Pa.

Education: Port Byron High School, Port Byron, N. Y.; Ernest Williams School of Music, New York University, Mansfield State Teachers College.

Major Performing Abilities: Tuba, String Bass, Baritone.

Professional Experience: Required Practice Teaching, Salem Town Commandery Band, Auburn, N. Y., 108th Infantry Band, Syracuse; Kismet Temple Band, Brooklyn, New York University Band, Ernest Williams Concert Band, Ernest Williams Symphony, Student Instructor at Ernest Williams Summer School, Faculty Penn State Band and Orchestra School, Professional Work in New York City, Member Local No. 802, A. F. of M. (N. Y. C.)



Organizations: Music Educators Club, Symphonic Band, Symphony Orchestra, Mixed Chorus, Phi Mu Alpha, Drill Band.



### MADELYN ELLIS

Personal: Age 22, East Syracuse, New York.

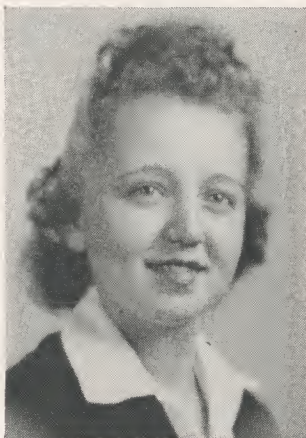
Education: East Syracuse High School, Ernest Williams School of Music, Mansfield State Teachers College.

Major Performing Abilities: Oboe, Piano, Voice.

Academic Minor: English.

Professional Experience: Required Practice Teaching, Instructor Summer Band School, New York University Band and Orchestra, Ernest Williams Summer Band School, Mansfield Summer Band School, Ernest Williams Band and Orchestra, New York Women's Symphony, Syracuse Philharmonic, Private Teaching, Oboe Soloist.

Organizations: Music Educators Club, Symphonic Band, Symphony Orchestra, Mixed Chorus, Opera Club, Kappa Delta Pi, Lambda Mu, Y. W. C. A.



### MARCELLA A. FENEDICK

Personal: Age 21, 19 Yatesville St., Shenandoah, Pa.

Education: Mahanoy Township High School, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano.

Academic Minor: English.

Professional Experience: Required Practice Teaching, Sunday School Teaching, Church Organist and Director, Vocal Recitals, Private Teaching.

Organizations: Music Educators Club, Women's Chorus, Kappa Delta Pi, Lambda Mu, Opera Club, Vested Choir, Symphonic Band, Y. W. C. A., Mixed Chorus.



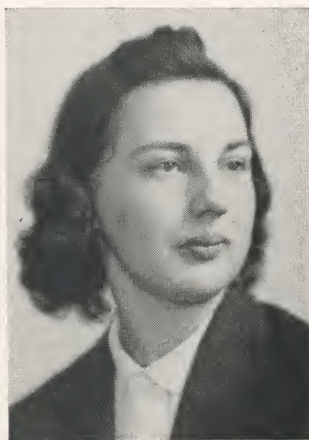
### ELEANOR M. HARVEY

Personal: Age 22, 1811 West Water St., Elmira N. Y.

Education: Elmira Free Academy, Mansfield State Teachers College.

Major Performing Abilities: Violin, Piano.

Academic Minor: English.



Professional Experience: Required Practice Teaching, Teaching of Private Lessons, Elmira Symphony Orchestra, Church Choir.

Organizations: Music Educators Club, Lambda Mu, Vice-President, Secretary; String Quartet, Mixed Chorus, Opera Orchestra, Y. W. C. A., Symphony Orchestra, Symphonic Band, Women's Chorus.

### JAMES L. HENDRICKS

Personal: Age 23, Llewellyn, Pa.

Education: Llewellyn High School, Mansfield State Teachers College.

Major Performing Abilities: Slide Trombone, Trombonium, Baritone.

Academic Minor: Social Studies.



Professional Experience: Required Practice Teaching, Private Teaching of Slide Trombone, Baritone and Cornet, Church Choir Director, Private Study with Smathers, Pottsville, and Henry Gottschall, Llewellyn; Member of Minersville Concert Band, Repasz Band, Williamsport; Bressler's Symphonic Band, Schuylkill Haven; 3rd Brigade Band, Pottsville; Musicians' Union Band, Pottsville, Member of Musical Society, Local No. 515, A. F. of M.

Organizations: Music Educators Club, Vested Choir, Mixed Chorus, Men's Chorus, Opera Orchestra, Y. M. C. A., Symphonic Band, Symphony Orchestra.





### CHARLES L. JACOBSON

**Personal:** Age 22, 2034 Eastern Ave., Wesleyville, Pa.

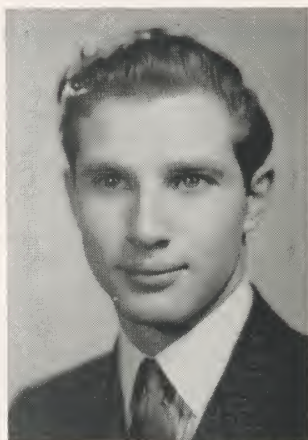
**Education:** Wesleyville High School, Mansfield State Teachers College.

**Major Performing Abilities:** Violin, Viola, Clarinet.

**Academic Minor:** Social Studies.

**Professional Experience:** Required Practice Teaching, Professional Band and Orchestra Experience, Private Teaching of Violin and Clarinet, Summer Band and Orchestra School, Church Choir, Violin Soloist.

**Organizations:** Music Educators Club, Phi Mu Alpha, President; Senior Music Class, President; Y. M. C. A., Vice-President; Cadence Board, Editor; Symphony Orchestra, Concertmeister; Symphonic Band, Drill Band, Mixed Chorus, Men's Chorus, Opera Orchestra, String Quartet, Violin Quartet.



### ROGER M. KEAGLE

**Personal:** Age 23, 64 Carson St., Canton, Pa.

**Education:** Canton High School, Mansfield State Teachers College.

**Major Performing Abilities:** Euphonium, Trombone, Viola.

**Academic Minor:** English.

**Professional Experience:** Required Practice Teaching, Private Teacher of Baritone, Euphonium Soloist, Professional Bands, Summer Band and Orchestra School.

**Organizations:** Music Educators Club, Phi Mu Alpha, Supreme Councilman; Kappa Delta Pi, Men's Student Council, Treasurer; Opera Club, Mixed Chorus, Men's Chorus, Vested Choir, Symphonic Band, Symphony Orchestra, Drill Band, Y. M. C. A.

## ANITA MARIE KISNER

Personal: Age 20, Mildred, Pa.

Education: New Albany High School, Mansfield State Teachers College.

Major Performing Abilities: Piano, Organ, French Horn.

Academic Minor: English.



Professional Experience: Required Practice Teaching, Teaching of Private Piano Lessons, Certified to Teach First Aid, New Albany Community Band and Orchestra, Mildred Community Band, Sunday School Teacher, Church Organist and Choir Director, Assistant Campfire Girl Leader.

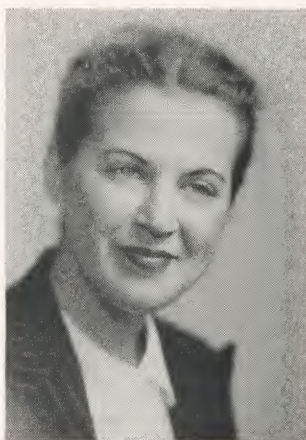
Organizations: Music Educators Club, Lambda Mu, Kappa Delta Pi, Women's Chorus, Mixed Chorus, Vested Choir, Symphonic Band, Symphony Orchestra, Women's Athletic Club, Y. W. C. A.

## MYRTLE LEFF

Personal: Age 21, 65 First Ave., Atlantic Highland, N. J.

Education: Atlantic Highland High School, Lebanon Valley College, Mansfield State Teachers College.

Major Performing Abilities: Voice, Piano, French Horn.



Professional Experience: Required Practice Teaching, Private Instructor in Dramatics, Radio Presentations, Professional Dramatic Experience, Private Teaching of Piano, Violin, and Clarinet, Church Choirs, Vocal Recitals.

Organizations: Music Educators Club, Mixed Chorus, Vested Choir, Symphony Orchestra, Symphonic Band, French Club, Dramatic Club, Girls' Band, Women's Athletic Association.



### DEAN MORGAN

Personal: Age 23, 619 Grant St., Portage, Pa.

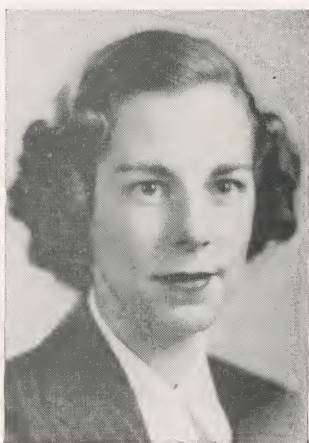
Education: Portage High School, Penn State College, Mansfield State Teachers College.

Major Performing Abilities: Cornet, French Horn, 'Cello.

Academic Minor: Social Studies.

Professional Experience: Required Practice Teaching, Private Teaching of Brass Instruments and 'Cello, Music Director of Legion Drum Corps, Dance Orchestra Experience, Professional Bands, Church Choir, Student Waiter.

Organizations: Music Educators Club, Phi Mu Alpha, Historian; Men's Student Council, Secretary; Opera Orchestra, Opera Chorus, Opera Club, Librarian; College Symphony Orchestra, Librarian; College Symphonic Band, Mixed Chorus, Y. M. C. A., Drill Band, Vested Choir.



### A. ELIZABETH SAMPSON

Personal: Age 22, Lake Ariel, Pa.

Education: Lake Vocational High School, Mansfield State Teachers College.

Major Performing Abilities: Piano and Organ.

Academic Minor: English.

Professional Experience: Required Practice Teaching, Bible School Teaching, Church Choir.

Organizations: Music Educators Club, Lambda Mu, Opera Club, Y. W. C. A., Vested Choir, Women's Chorus, Mixed Chorus, Symphonic Band.



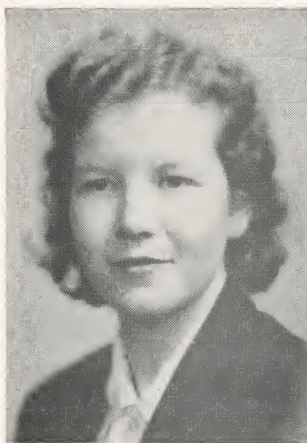
# FLORENCE R. SATTERLEY

Personal: Age 21, 12 Third St.,  
Galeton, Pa.

Education: Galeton High School,  
Mansfield State Teachers College.

Major Performing Abilities: Voice,  
Piano.

Academic Minor: English.



Professional Experience: Required  
Practice Teaching, Bible School  
Teacher, Private Lessons, Church  
Choir Soloist, Piano Accompanist.

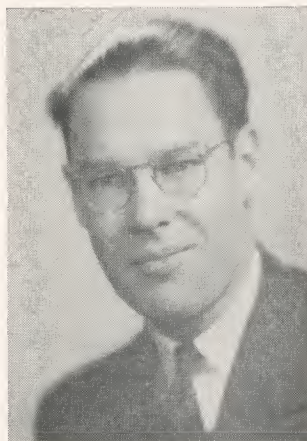
Organizations: Music Educators  
Club, Lambda Mu, President, Corre-  
sponding Secretary; Madrigal Sing-  
ers, Symphonic Band, Symphony  
Orchestra, Women's Chorus, Mixed  
Chorus, Opera Club, Kappa Delta  
Pi, Y. W. C. A., Carontawan Music  
Editor.

# GEORGE J. SHIELDS

Personal: Age 24, 1308 West St.,  
Honesdale, Pa.

Education: Union-Endicott High  
School, Endicott, N. Y.; Ernest Wil-  
liams School of Music, Mansfield  
State Teachers College.

Major Performing Abilities: Clar-  
inet, Saxophone.



Professional Experience: Required  
Practice Teaching, Private Clarinet  
and Saxophone Teaching, Clarinet  
and Saxophone Soloist, National High  
School Contest, Winners Band, Syra-  
cuse, N. Y.; New York University  
Band, Columbia University Band,  
Musicians' Union Band of Bingham-  
ton, N. Y., Binghamton Civic Sym-  
phony, Church Choir, Dance Bands,  
Commercial Broadcasting.

Organizations: Music Educators  
Club, Phi Mu Alpha, Kappa  
Delta Pi, Symphonic Band, Sym-  
phony Orchestra, Mixed Chorus,  
Woodwind Quintet, Opera Club,  
College Dance Orchestra, Drill Band,  
Y. M. C. A.



## NELSON E. SICKLER

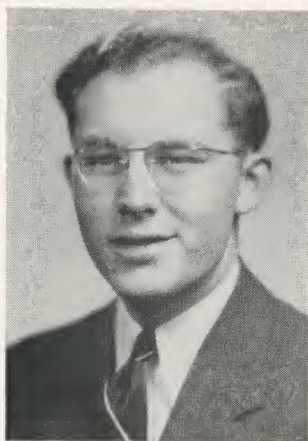
Personal: Age 27, 54 Pitney St., Waverly, N. Y.

Education: Sayre High School, West Virginia State Teachers College, Mansfield State Teachers College.

Major Performing Abilities: Cornet, Trombone.

Professional Experience: Required Practice Teaching, Private Teaching of Trumpet, Trombone, and Saxophone, Leader of Professional Dance Bands, Trumpet Soloist, Professional Band Experience, Church Choir Experience.

Organizations: Music Educators Club, Phi Mu Alpha, Treasurer; Men's Chorus, Vested Choir, Opera Club, Symphonic Band, Symphony Orchestra, Mixed Chorus, Drill Band.



## FLOYD W. SWEIGART

Personal: Age 23, Reamstown, Pa.

Education: East Cocalico Vocational High School, Ernest Williams School of Music, Mansfield State Teachers College.

Major Performing Abilities: Clarinet, Saxophone, Oboe.

Professional Experience: Required Practice Teaching, New York University Symphonic Band, Columbia University Symphonic Band, Ernest Williams Symphonic Band, Church Choir Experience, Summer Band and Orchestra School, Private Teacher of Clarinet and Saxophone, First Award, Goldman Composition Contest,

Organizations: Music Educators Club, Symphonic Band, Symphony Orchestra, Mixed Chorus, Vested Choir, Phi Mu Alpha, Y. M. C. A., Drill Band.

MARY E. TAYLOR

Personal: Age 22, Lake Como,  
Wayne County, Pa.

Education: Preston High School,  
Mansfield State Teachers College.

Major Performing Abilities: Pi-  
ano, Voice.

Academic Minor: English.



Professional Experience: Required  
Practice Teaching, Director of Junior  
Church Choir.

Organizations: Music Educators  
Club, Mixed Chorus, Dramatic Club,  
Rurban Club, Y. W. C. A. Cabinet.

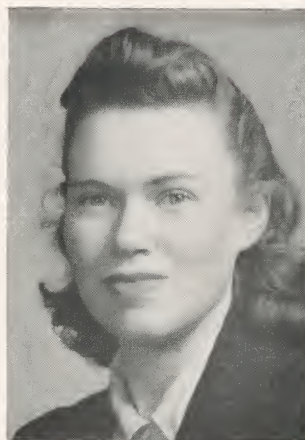
ALICE JEAN WILSON

Personal: Age 22, 19 Orchard St.,  
Waverly, N. Y.

Education: Waverly High School,  
Mansfield State Teachers College.

Major Performing Abilities: Voice.

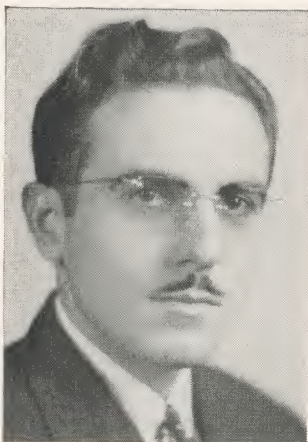
Academic Minor: English.



Professional Experience: Required  
Practice Teaching, Church Choir.

Organizations: Music Educators  
Club, Rurban Club, Vested Choir,  
Mixed Chorus, Opera Club.





### CLYDE WAKEFIELD WINAR

Personal: Age 30, 5 Park Avenue, Kane, Pa.

Education: Kane High School, Penn State College, Mansfield State Teachers College.

Major Performing Abilities: Piano, Organ, Voice.

Academic Minor: Social Studies.

Professional Experience: Required Practice Teaching, Grocery Clerk, Financial Secretary, Organist, Assistant to Pastor, Director of Young People's Work, Religious Education and Dramatics, First Methodist Church, Kane, Pa.; Licensed Minister; Member of National Council of Methodist Youth, Private Teaching, Choir Directing, Member of "Listeners' Advisory Panel", National Broadcasting Company.

Organizations: Music Educators Club, Day Students' Club, Mixed Chorus, Men's Chorus, Opera Club, and Chorus, Vested Choir, Madrigal Singers, Symphonic Band, Y. M. C. A., President; Gospel Team, Organist and Speaker; Kappa Delta Pi, Assembly Organist, Library Board.

## LOANS

**STUDENT LOAN FUND**—Through the generosity of alumni and friends of the College, a substantial fund has been accumulated for the purpose of aiding worthy students through the medium of loans which are to be paid back to the fund as soon as possible after the borrower leaves the College, so that others who are in need may have an opportunity to share in the benefits thus accruing from such a revolving fund. Loans not exceeding \$100.00 per year, with \$50.00 as the maximum amount each semester, may be granted during the junior and senior years of attendance at the College, if satisfactory security is provided. The fund is administered by the Business Office with the approval of the President of the College.

**ROBERT COWLES MEMORIAL LOAN FUND** — The Music faculty administers a loan fund as a memorial to Robert Cowles. This fund, made up largely of contributions from the Cowles family of Orwell, Pennsylvania, makes available loans not exceeding \$100.00 to worthy students during the junior and senior years of attendance at the College.

## JUNIORS

Realizing that our Junior year has advanced us one step nearer the goal of being full fledged "Music Sups", we managed to use to advantage our prestige as members of that class, during the current school year. Although real teaching experience does not begin until next year, the fundamentals of a music education, in our this year's curriculum, such as History and Appreciation of Music, Composition, Methods and Materials, Form and Analysis, etc., have prepared us for the test of next year's teaching schedule.

The administration inaugurated, this year, a series of class programs during Assembly periods. We are proud to state that a greater percentage of those participating in the Junior Class performance were music students with music especially arranged by them. We have a large number of members in all the musical activities on the campus including the Symphonic Band, the Symphony Orchestra, of which a class-mate is Concertmeister, the Vested Choir, Phi Mu Alpha, Lambda Mu and the "Esquires", under the very capable direction of John Pyle, of the class of '42.

Naturally we look forward to our final year at Mansfield with all the work connected with it and as we tuck our B. S. Degree under our arms next May, we will pledge ourselves to uphold the high teaching standards established by former members of our set.

## SOPHOMORES

At the end of their second year at Mansfield, the students of the Sophomore class find themselves fitting into their respective and proper places in the Music Department. The personnel of the class has decreased by the usual few members leaving school since the beginning of the freshman year and the class as a whole has now become an integral part of the student life at Mansfield.

Members of the class play an important part in the musical organizations on the campus. Two are in the Madrigal Singers, a select organization which is the pride of our vocal department. A large number hold important positions in the Symphonic Band, the Symphony Orchestra, the Vested Choir and the Mixed Chorus. A large number are also members of various vocal and instrumental ensembles. A very popular group at Mansfield is a vocal ensemble, composed of nine Sophomore girls, which has made numerous pub-

lic appearances both here at Mansfield and nearby communities. Several members of the class have appeared as soloists from time to time winning the praise of many large, appreciative audiences.

A goodly number of Sophomore men were elected this year to Phi Mu Alpha, the only National Musical Fraternity on the campus. They have proven themselves to be valuable members and have benefited both themselves and the chapter in many ways. Lambda Mu increased its personnel with the addition of three Sophomore girls.

As a whole, the future of the Sophomore class looks bright and we are all looking forward to our coming years at Mansfield.

### FRESHMEN

There are, in the class of 1944", thirty-one students enrolled in the Music Department. A large number of the new music students first gained their interest in this type of work from musical experience in high schools and many of them have received training from supervisors who are Mansfield graduates. Some have obtained more than the usual high school experience by participating in state band, orchestra and choral competition while others have furthered their knowledge by attending music schools during the summer months or by private study with professional musicians.

The college musical organizations have accepted various ones of the Freshmen as members. There are seventeen Freshmen in the Symphonic Band, eleven in the Symphony Orchestra and six in the Vested Choir; some of these new members hold positions of relative importance in these organizations. Freshmen have contributed quite capably to various public performances since the beginning of the first semester, not only as soloists but in ensembles as well.

With the many signs of interest, experience and talent which are evident among members of the Freshman Class, it may be taken for granted that, with four years' training, there will be developed a group of well-rounded musicians and music supervisors.



### LAMBDA MU

Lambda Mu, an honorary music sorority, is celebrating its tenth anniversary this year. To be considered for membership, the student first must have the rating of a Senior, Junior or second semester Sophomore. The student is then judged on her musical attainments, scholarship and strength of character. Throughout the year, at its monthly meetings, the sorority is entertained by individual and group performers of the sorority. Each year the organization gives an annual public musicale. In May, this year, the sorority is presenting an assembly program of modern choral music.

The club having a room of its own in North Hall, has purchased a new record player this year, which adds greatly to the enjoyment of all.

The Alumnae Association, recently organized, holds meetings at various musical events in the state. This club aims to keep in contact with all Alumnae members and through these to develop greater standards in music.

### PHI MU ALPHA SINFONIA FRATERNITY BETA OMICRON CHAPTER

Celebrating its tenth anniversary of affiliation with the national organization, Phi Mu Alpha has tried and succeeded in making this a banner year. It is probably the most active organization on the campus. Meetings are held weekly with a very high average of attendance and interest. At each meeting there has been a program by members, besides the regular business.

The year was started off with a smoker for all men in the music department. The organization has been the guests of Dr. Belknap, Mr. Greeley, and Mr. Warren. A concert was sponsored in November with a duo-piano team, Whittemore and Lowe, furnishing a splendid program. Many trips have been taken throughout the state by groups from the Frat. A Fraternity assembly program was given in March. We in Phi Mu Alpha believe this musical missionary work has done much toward creating good will and in advertising our fine Music Department.

In December there were delegates sent to the national convention at Cleveland. Roger Keagle, the official delegate, was accompanied by our very capable president, Charles Jacobson, Wayne Freas, Harry Cooley, and Dean Morgan.



### SYMPHONY ORCHESTRA

*Bernard Mandelkern, Director*

The Symphony Orchestra, under the direction of Mr. Mandelkern, reached a climax early in this school year when it was invited to play at a British War Relief Fund program in the Keeney Theatre at Elmira, during the first week of December. The spotlight of accomplishment shone particularly bright on both the Mandelkerns that evening. The conductor's wife played the Bruch G minor violin concerto in her usual fine manner and the conductor himself seemed more inspired than at any previous concert. Many favorable comments are still being received from the musically-minded people of Elmira.

Unlike other years, this organization played only two College Assembly programs this year, one each semester. Betty Shoop played the second movement of the Bruch violin concerto at the first appearance of the Orchestra. The latter concert featured Ben Husted, who played the Mozart clarinet concerto in A minor.

Each year the repertoire of the Orchestra grows. This year it includes the music of Mendelssohn, Debussy, Wagner, Mozart, Liszt and numerous other great composers of music. At present, the Orchestra is working on the "Italian" Symphony of Mendelssohn, for the Commencement concert.

## SYMPHONIC BAND

*Bertram W. Francis, Director*

The primary purpose of our musical organizations is to provide its members with practical experience which will be of value to them in their future teaching. The Symphonic Band fulfills this purpose admirably. Besides giving the student an opportunity to increase his skill as an instrumentalist, it acquaints him with band literature and with proper rehearsal procedure. Another service the band performs is to provide entertainment at its public concerts. The band played several times in assembly and broadcasted from Elmira.

A second band also exists this year. This group is composed of students who are beginning to study band instruments. About half of the students in the Music Department have voice, piano, or a string instrument as their major performing ability. The majority of these students have had little or no experience with a band instrument before entering college. This second band gives these students actual band experience and, therefore, every graduate of this college has had first-hand contact with band work.

This year the drill band consisted of sixty-three members picked from the symphonic band. This group performed special maneuvers between halves at the football games and provided inspiring music throughout the games. Participating in this group gives the student first-hand information about the training of a drill band and the planning of maneuvers.

Experience in any of these groups is particularly valuable to the prospective teacher, since band work is, at present, one of the most popular activities in school music.





### THE MIXED CHORUS

*J. Alex Gilfillan, Director*

The main purpose of the Mixed Chorus is to provide for its members rich experience in interpreting music in a wide range of periods, styles and national types. At the same time, to present practical demonstrations of methods and procedures for the attainment of superior choral singing.

The personnel of the Chorus comprises students in the Music Education Department and all others in the college who show talent and interest in choral singing. At regular and frequent intervals advanced students in conducting are called upon to direct and rehearse this augmented choral organization.

The Christmas pageant marked the initial appearance of the Mixed Chorus. Original dramatizations were developed and staged by the students of the Music Education Department and the choral background of nationalistic music was performed by the Chorus. In its second appearance, this organization presented a concert of classical and modern music for the March 4th College Assembly program. The third appearance was in Straughn Hall in a broadcast sponsored by the Music Education Department and carried over the Elmira station WENY. Accurate and artistic accompaniments were furnished for all these programs by Christine Mack and S. Keppei Tiffany.

The future plans of the Mixed Chorus include the presentation of Handel's "Messiah", as well as many more modern compositions,



### THE VESTED CHOIR

*Clarissa A. Randall, Director*

The Vested Choir, under the direction of Miss Randall, is composed of forty-five selected voices. Membership is not limited to students of the Music Department, but the entire student body is invited to try out. Auditions are held in September and the Choir is reorganized each year.

The purpose of the organization is to further the students' acquaintance with all types of the best musical literature, both sacred and secular, and music of all periods. The Choir sings "A Capella" music primarily, but its repertoire usually includes some accompanied compositions.

The Vested Choir appears at the monthly Vesper Services in Straughn Hall, in assembly programs during the school year, sings at the annual Baccalaureate service in May, and gives programs in surrounding communities.



### THE MADRIGAL SINGERS

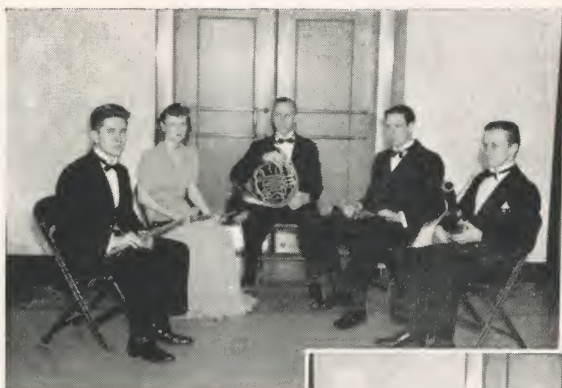
*Marjorie Cadle Brooks, Director*

The Madrigal Singers entered upon their third year with a personnel of three old and five new members. The new members have adapted themselves readily to the style of Madrigal singing, and the results have been most satisfying both musically and from an entertainment standpoint.

The singers made their first public appearance of the school year during the Christmas season. In January they gave programs for the music clubs of Troy and Wellsboro, and a public concert for the Womens' Civic Club of Galeton. Their spring season includes appearances on the campus and before several High School assemblies.

The repertoire of the group includes madrigals, carols, songs in modern style and folk songs. Following the trend to emphasize American music, the singers are including in their repertoire a group of American folk songs.





## WOODWIND QUINTET

Tom Wilt  
 Madelyn Ellis  
 Dean Morgan  
 George Shields  
 Paul Richley

## STRING QUARTET

Numa Snyder  
 Ben Husted  
 Charles Jacobson  
 Charles Carpenter



## CHAMBER MUSIC GROUPS

This school year has seen a noticeable increase in the organization of Chamber Music Groups on the campus, here at Mansfield. Two of the most outstanding groups have been the Beta Omicron String Quartet, organized by four members of the local chapter of Phi Mu Alpha and the College Wind Quintet. The Quartet, in particular, has appeared at many schools, churches, and gatherings throughout the Mansfield service area, as well as at the College, and has been featured in recitals at Lehigh, Williamsport and Elmira.

Chamber music offers a real challenge to the musician as it requires the greatest of musicianship from the performer. There is probably no other musical medium in which such free expression is permitted of the performer; yet the organization as a whole must meet the problems of precision, balance and tone color in a musicianly manner.

### MUSIC EDUCATORS CLUB

The Music Educators Club is composed of all the students who are registered in the Music Education Curriculum, and the instructors in the Department. The Club has regular monthly meetings, on the first Thursday of each month and a total membership of 132.

The primary purpose of the club is to promote a better understanding between faculty and students and to contact the phases of music which students are not able to come in contact with in the curriculum.

In meetings this year the following persons have been featured as speakers: Mr. Manser, Mr. Francis, the new director of music; Mr. Gilfillan, a new instructor on the campus; Mrs. John Deemy, teacher of music in the Martha Lloyd School in Troy, Penna., and Mr. Mandelkern, who spoke on the pronunciation of Russian, composers and compositions. At a recent meeting a number of educational sound-motion pictures were shown, followed by a discussion concerning the relative values of such pictures.

Miss Brooks has been the sponsor of the Club this year. The officers are, John Coleman, President; Numa Snyder, Vice-President; Florence Brister, Secretary; Harry Cooley, Treasurer.

### THE ESQUIRES

The "Esquires" is the official college dance band. This organization is one of the main factors constituting the social life on the campus. Membership in this group is through try-outs held at the beginning of each school year.

Not only do the "Esquires" play for the majority of college dances, but also for other colleges, high schools and fraternal organizations in this vicinity. With the assistance of a very capable arranger, the versatility of the band has been greatly increased. From the number of return engagements played by the "Esquires" it is anticipated that the 1941-42 season will be one of the most successful in the history of the group.

## COMMENCEMENT MUSIC



Music plays an important part in the festivities at Commencement time when former students, relatives and friends are given an opportunity to hear the various musical organizations of the College.

This year we are breaking away from the usual custom of presenting an opera. In place of this, a rare treat is in store for us in the person of a well known radio and concert artist, none other than Jessica Dragonette, who will give a concert in Straughn Hall on the evening of May 24.

Sunday will be a red letter day especially from the musicians point of view. At the Baccalaureate service the the Vested Choir under the

direction of Miss Clarissa Randall, will render two selections. In the afternoon, the Symphonic Band, Directed by Mr. Bertram Francis, will give a concert in the new outdoor amphitheater.

## MUSIC FESTIVAL

Plans are now near completion for a spring "Music Festival", arranged by the Music Education Department of the college. Feeling the need of a change from the College Opera, which heretofore has been presented as an annual production, it has been decided to have in alternate years an Opera, a Music Festival and an Oratorio. Following last year's Opera the Music Festival will have its premiere presentation on Friday and Saturday, May 2nd and 3rd.

The events will begin on Friday with a concert both afternoon and evening by the College Symphony Orchestra, featuring a guest artist as soloist. On Saturday, which is High School day on the campus, there will be a general assembly followed by campus tours, in the morning. In the afternoon the College Symphonic Band will present a concert in connection with the annual crowning of the "May Queen". The annual May Day dance will take place in the evening with music by "The Esquires", the official college dance band.



## MUSIC EDUCATION CURRICULUM

### B. S. Degree in Public School Music

(Arrangement by semesters subject to modification  
for administrative purposes)

128 Semester Hours Required

#### FIRST SEMESTER

	Clock Hours*	Semester Hours
English I, including Library Science .....	4	3
Place and Purpose of Education in the Social Order.....	3	2
Harmony I .....	3	3
Solfeggio I .....	3	2
Ear Training I .....	3	2
Health Education I .....	2	1
Practicum: Voice, Piano, Orchestral and Band Instruments; Chorus, Band and Orchestra. (Study arranged according to individual needs) .....	9	3
	27	16

#### SECOND SEMESTER

English II .....	3	3
Speech .....	3	3
Harmony II .....	3	3
Solfeggio II .....	3	2
Ear Training II .....	3	2
Health Education II .....	2	1
Practicum (See First Semester) .....	9	3
	26	17

#### THIRD SEMESTER

Appreciation of Art .....	3	2
History of Civilization .....	4	4
Harmony III .....	2	2
Solfeggio III .....	3	2
Ear Training III .....	3	2
Eurythmics I .....	2	1
Practicum (See First Semester) .....	9	3
	26	16

#### FOURTH SEMESTER

Principles of Sociology .....	2	2
Literature, I or II .....	3	3
Harmony IV .....	2	2
Elements of Conducting .....	2	2
Methods and Materials I .....	4	3
Eurythmics II .....	2	1
Practicum (See First Semester) .....	9	3
	24	16

\* Number of hours class meets per week.

## MUSIC EDUCATION CURRICULUM

(Concluded)

## FIFTH SEMESTER

	Clock Hours	Semester Hours
General Psychology .....	3	3
Advanced Choral Conducting .....	3	3
Harmony V .....	2	2
History and Appreciation of Music I .....	3	3
Methods and Materials II .....	4	3
Practicum (See First Semester) .....	9	3
	<hr/> 24	<hr/> 17

## SIXTH SEMESTER

Educational Psychology .....	3	3
Harmony VI .....	2	2
Advanced Instrumental Conducting .....	3	3
History and Appreciation of Music II .....	3	3
Methods and Materials III .....	4	3
Practicum (See First Semester) .....	6	2
	<hr/> 21	<hr/> 16

## SEVENTH SEMESTER

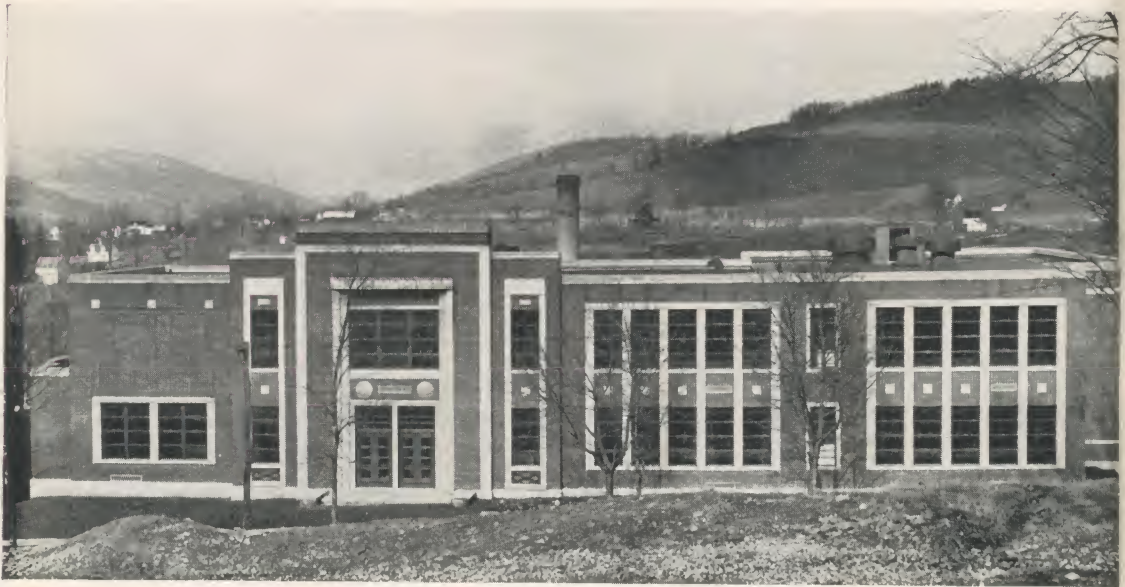
Physical Science I .....	4	3
Student Teaching and Conferences I .....	8	6
Electives .....	4	4
Practicum (See First Semester) .....	6	2
	<hr/> 22	<hr/> 15

## EIGHTH SEMESTER

Educational Measurements .....	2	2
Student Teaching and Conferences II .....	7	6
American Government .....	3	3
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